

CANADIAN DIGEST

MOVING PICTURE

\$5.00 a Year

RAY LEWIS
Editor and Publisher

10 Cents Per Copy

Vol. 31, No. 18

TORONTO 2, CANADA

August 19th, 1939

"It Pays To Advertise"

THE New York World's Fair will close in October if reports are true. It is a big show to have closed in so short a time, the opening date was only April 30th.

When the New York World's Fair was first talked about, we thought, and its organizers thought, that it would run a year at least, probably two.

Some weeks back we told you about our visit to the N. Y. World's Fair. We thought the price of admission was too high for popular appeal, and we thought that for such a worth-while Entertainment, the publicity and exploitation was not adequate. We publicly stated that the moving picture industry could have put that show over like a Barnum.

We have a letter from Claude R. Collins, Director of Newsreel-Films, World's Fair, who replies to our editorial in The Digest, which was brought to the attention of the President of the World's Fair, Mr. Grover Whalen.

We again state that the New York Fair is one of the biggest kind of shows, but despite its quality and quantity, its diversity of entertainment, its New York background — the Barnum complex is lacking. This Barnum "greatest show on earth" spirit, which the Picture Industry developed for public adoption, is the Sales and Advertising policy of the big industries and of smaller manufacturers of product who are all endeavoring to follow the lead of Showmanship presentations, to-day.

We quote from Mr. Collins' letter, starting off with that paragraph which does not entirely agree with our point of view:

"My dear Miss Lewis: Although I assure you we greatly appreciate the position of your editorial on the first page of this issue, titled, 'By Word of Mouth', and particularly the many good things you say about the World's Fair, I must disagree with you relative to some of the statements you make.

"If you have visited the Fair, you certainly must agree with everyone else who has been here, that this is by far the greatest show ever produced. The grounds cover 1231 acres. This is three times the acreage of either the San Francisco or Chicago expositions, each of which totalled about 400 acres. We have four times the number of buildings of the Chicago Fair, and six times the number of the 'Frisco Fair. As you know admission to all of the buildings in the main exhibit area and the foreign area is free, excepting the Perisphere, Gardens on Parade, Masterpieces of Art, Contemporary Art and Town of Tomorrow. Naturally there is an admission charge to the concessions in the amusement area.

"There is no doubt but that we received considerable 'bad publicity' shortly before and immediately after the opening of the Fair. Undoubtedly this bad publicity is responsible for most of our troubles.

"If you have been here, you must attest the fact that we have a great show — possibly the greatest show you have ever seen. You must have appreciated that the 'word of mouth' advertising we would receive would ultimately insure our success, as that is the title and thesis for your editorial.

"The next time you come to New York I should like to have the privilege of meeting you and personally taking you on a tour of the grounds to convince you of the veracity of my statements."

Thanks Mr. Collins, we agree with you it is one of the greatest shows, but when you believe that such a great show can be put over by "word of mouth" advertising, may we again request you to take a look at the policy of the Advertising, Publicity and Exploitation Departments of the movies — the bigger the picture, the bigger the advertising! Even back in George Cohan's days of showmanship, he said, "It pays to advertise".

—Editor.

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2



"PAPA'S NOT HOME HE WENT TO SEE 'LADY OF THE TROPICS!'"



Dear Mr. Exhibitor:

They are calling out the cops from Coast to Coast! A phenomenal attraction, as predicted, is **ROBERT TAYLOR** and **HEDY LAMARR** in M-G-M's "LADY OF THE TROPICS." It's a lovely summer for M-G-M exhibitors, isn't it? Next: "THE WIZARD OF OZ."

Directed by Jack Conway • Produced by Sam Zimbalist • Screen Play by Ben Hecht

THE FRIENDLY COMPANY

RAY PRESENTS



RKO'S product announcement, or rather presentation, as published in last week's Digest, tells a story — an inside story which showmen interested in the purchase of pictures, in selling and production policies, should be able to read.

We are accustomed to big flashes from producers, because as I have previously stated, no business or industry in the world knows better how to market its product than the moving picture industry, as this ability relates itself to producer-distributors' advertising and exploitation departments.

The exhibitor who is able to analyze what is behind a presentation is what we would call a showman. Let us take a look at the RKO lineup. The first eight pictures — which start off with Ginger Rogers in "Bachelor Mother".

You know that "Bachelor Mother" recently played Radio City Music Hall, and despite the fact that its producers expected big money, they were surprised at how big the box-office results really were.

Pictures with babies are generally successful. I have heard well-known stars say that they will not play in a picture with a baby or a dog, because the baby or the dog steals the show. To be able to stand out and hold your own in a picture like "Bachelor Mother" which has the cutest, and most lovable baby in the world, means that you are "some baby" yourself, and Ginger Rogers can take a bow, because she is the "some baby".

TURNING over the RKO presentation page, we come to Carole Lombard, Cary Grant and Kay Francis in "In Name Only", another Pandro S. Berman production, directed by John Cromwell, and in the cast we read, Charles Coburn, Helen Vinson, Katharine Alexander, Jonathan Hale, Maurice Moscovitch, etc. No picture could go wrong with such an array of acting ability and direction.

Following, is Charles Laughton in "The Hunchback of Notre Dame". I will never be able to disassociate "The Hunchback of Notre Dame" from Carl Laemmle and from Lon Chaney. I still can see the eyes of Lon Chaney as the hunchback, eyes that were full of pity, eyes that made you forget the grotesque, unshapely body of this cripple who Victor Hugo immortalized in literature and who Chaney immortalized upon the face of the screen. To top the Chaney memory is Charles Laughton's job, it is a he-man ambition. Laughton will do it!

THIS reminds me (how nice it is to be full of memories), that when I visited Paris last year it was on the anniversary of my mother's death; although my mother was not of the religious faith of the worshippers of the Cathedral of Notre Dame I lit a candle at one of the altars in memory of her.

My mother knew that the manner in which one prays, the religion which one follows, is not as important as the fact that we should have Faith, and should believe in the Ethics of Religion. Any Church is The House of God, and no Church has a monopoly on God or Religion!

Apropos of Notre Dame, Merryl Lea and I were in a taxi and were attempting to direct the taximan to drive us to Notre Dame; Merryl tried her French on him and said, "Cathedral de

Notre Dame". The taximan looked blank. She tried again with more emphasis. He shrugged his shoulders. Finally, I said, "Cathedral de Notre Dame" with the nasal quality so pronounced that one would have thought that I was the victim of hay-fever, when to our delight, our taximan said, "A—h, l'église de Notre Dame" and presto we were there.

IN RKO's "Hunchback of Notre Dame", another Pandro S. Berman production, William Dieterle directs, we note there that there is a footnote, "by special arrangement with Warner Bros". In the list of players we read Walter Hampden, Maureen O'Hara, Sir Cedric Hardwicke, heading the big cast. Walter Hampden's name awakens a flood of memories, it stands for the best on the "legit. stage" — but enough of reminiscences, I must get on with the work.

Excuse me if I stop to tell you another story. You know that I am building the Pylon Theatre at Toronto, and in talking to Frank Meyers of the Toronto RKO office, I asked him if I could have "The Hunchback of Notre Dame" to open the Pylon Theatre, first of October, adding "What are my chances?" Frank looked at me and said, "You have as much chance as a Chinaman in a Jap's parade". The laugh was on me, but I laughed because, between you and me, the "Frank" reply was funny.

I MUST stop here to "spill the beans" as they say. Anna Neagle and Herbert Wilcox are coming to Toronto. Anna Neagle as the special guest of the Toronto Board of Trade in co-operation with our City Fathers and Government to open the Canadian National Exhibition, the night of August 24th, when she will, with other distinguished personages, officiate at the formal opening of the Exhibition.

There will be a national as well as international radio hook-up. The occasion will be a preview showing of the RKO picture with this famous British star, namely, "Nurse Cavell". The preview showing at Toronto will take place at the Bandstand at Exhibition Park. Famous Players, is co-operating with Canadian National Exhibition officials and Northern Electric will have a crew of men working out acoustical and sound arrangements; the screen for this preview showing will enable fifteen thousand people to have a clear and full view of the picture. Now, all we have to do is to pray that there will be no rain.

Nurse Cavell" will open at Radio City Music Hall, New York, for its premiere showing on the American Continent. In the cast with Anna Neagle is Edna May Oliver, George Sanders, May Robson, Zasu Pitts, H. B. Warner. Herbert Wilcox has produced and directed this picture with production at Hollywood, this being the first picture to be produced under the new RKO-Herbert Wilcox deal for productions to be made in England and at Hollywood.



The Canadian Moving Picture Digest

Entered as Second Class Matter

RAY LEWIS - - - Editor and Publisher

Published by
CANADIAN MOVING PICTURE DIGEST
COMPANY, LIMITED

259 Spadina Avenue - Toronto

Telephone: WAverley 4929

Cable: Raydigest

Established 1915. Publication weekly.

Subscription: \$5.00 yearly

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REPORT BUSINESS BETTER IN NORTHERN SASKATCHEWAN

Regina, Sask. — Among film men who visited Regina during Exhibition week on business, who also spent some time at the racetrack, were Russ Simpson, Paramount; Charlie and Sam Krupp, 20th Century-Fox, and R. Simpson, Sr., theatre inspector, all of Winnipeg.

They reported business throughout the province good, and particularly so in northern districts where crop prospects are considerably better than in the southern districts.

"THE BIG ONE GOT AWAY"

Yarmouth, N.S.—Charlie Chaplin of United Artists's Saint John office, is the hero of another one of those "the big one got away" stories. The Yarmouth papers featured an account of a huge fish which Mr. Chaplin hooked but which got off the line. It was said by those who glimpsed the fish in its struggle, that it was one of the largest ever seen in these parts. Charlie hasn't given up hope — maybe he wants the tuna fish which Harold Parker is offering!

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Toronto Film Colony Holds Golf Tournament Oakdale

UNITED ARTISTS' TEAM WINS NATHANSON TROPHY

Toronto, Ont. — It was a grand day for the Golf Tournament, Monday, August 14th. The Exchanges, Circuits, and Equipment branches of the Industry were well represented, with a sprinkling of Independents, at the Oakdale Golf Club, Weston.

The United Artists' Team, comprised of Haskell Masters, Dave Axler, Pete Meyers and Dick Tarshis, shot 286 net, and took home the N. L. Nathanson Trophy, which incidentally is a very handsome one, the figure of a golfer ready to "follow-through". Members of the winning team won pen and pencil sets.

Pete Meyers Low Gross 81

Runner-up was the Famous Players' Team, Charles Dentebeck, Jack Arthur, Bob Eves and Ben Witham. The General Theatre Supply Company came third with King Hughes, Pete Brown, Jimmy Robertson and Art Gunn, (the latter two recruited from GTS's parent company, F.P.C.).

Pete Meyers (U.A.), captured the prize for First Low Gross, shooting 81, with Gurston Allen (Theatre Operating Corp.) shooting a close second Low Gross with an 82. Pete's been the Oakdale Club Champion for the past two years.

Kennedy Takes Booby Prize

Walter Kennedy (Empire-Universal), turned all the golf enthusiasts green with envy when he walked off with the Booby Prize, shooting 148. For his efforts he received a book entitled, "How to Play Golf For Beginners". Sam Bloom (B. & F. Theatres), came in for honorable mention for the Booby Prize. When Walter accepted his prize, he said he hoped to win it again next year. However, they say Sam had trouble at the first tee. He took a swipe at the ball, tried again, muffed it, and remarked, "It's a tough course".

Chas. Dentebeck Low Net 70

Charlie Dentebeck won the Concealed Par Kicker's Handicap for Low Net with a 70. Dave Axler second with a 71. Bob Eves, manager of the Oakwood Theatre, took first prize for Driving—longest aggregate for three drives. He made three successive drives, 264, 266 and 226, a total of 756 yards. Archie Laurie came second with a yardage of 689. Prize for the longest single drive was won by Gurston Allen. The prizes for "birdies" were won by Haskell Masters, Charlie Dentebeck and Gurston Allen.

Johnny Cohn — A Giveaway!

Although not a prize-winner, Johnny Cohn laid claim to a birdie on the third hole. Incidentally, Johnny gave a prize of a set of dishes — even at a Tournament he can't stop the "giveaway" habit; however the dishes were good, as exhibitors and a big public will testify.

High Spirits — Short Speeches

The Tournament finished with a supper in the Club House. Nat Taylor was Chairman, introducing the speakers, who were few in number. The spirit of the occasion was full of "spirits" — you know the answer! Haskell Masters said a few words, Simon Meretsky even fewer, and Archie Laurie introduced Ray Lewis, who by the way, was the only feminine representative, having come not to hit the ball, but to "play ball".

52 Attend, 28 Tee Off

Five dollars covered the ticket to the Tournament and Supper. Although only 28 teed off, the following were present: H. Allen, L. Allen, G. Allen, R. Allen, C. Appel, J. Arthur, R. Auerback, Harry Allen, D. Axler, M. Bloom, Sam Bloom, P. D. Brown, S. Brint, R. W. Bolstad, H. J. Bailey, J. W. Cohn, D. Coplan, A. B. Cass, W. Cohen, R. Cass, C. Dentebeck, A. Dunn, Bob Eves, L. Fox, S. Fine, S. Glazer, J. L. Hunter, C. Hague, L. K. Hughes, W. Kennedy, A. Laurie, G. Lightstone, C. J. Lynch, M. A. Milligan, P. Meyers, H. M. Masters, S. Meretsky, R. McClelland, P. Nathanson, W. J. O'Neill, F. O'Byrne, A. Perry, L. Rosenfeld, J. Robertson, J. Simone, D. Tarshis, E. Thomson, Nat Taylor, B. Witham, J. Woolf and Ray Lewis.

PARAMOUNT CAMERAMEN "SHOOT" R.C.M. POLICE

Regina, Sask.—Shots of the barracks and personnel of the Royal Canadian Mounted Police to be used in a forthcoming Cecil B DeMille production were taken last week by Willard Vandervers and Albert L. Wetzel, cameramen of the Paramount Pictures staff.

Warner Bros. "The Old Maid" - - Great Box-Office At "Strand", N.Y.

"Four Feathers" Magnificent Spectacle - - "Old Maid" Good Tear-Jerker - - "Come Out" Okay For Duals

★ ★ ★ +

"THE FOUR FEATHERS"

KORDA-U.A.

HERE is a truly magnificent British motion picture, produced in Technicolor on a vast scale, with thousands of extras, and a budget of well over a million dollars. Although the cast is a most competent one, and although the performance of Ralph Richardson again is outstanding, even his great effort is lost under the splendor of the canvas against which the action is portrayed, and the spectacle of the battle scenes.

Based on A. E. W. Mason's famous novel, "The Four Feathers" is a tale of British heroism in the near east, in the Sudan in particular. It is impossible to describe the excitement and excellence of presentation of the sequence in which the forces of the Khalif overwhelm a British company drawn up in hollow square formation, or the final battle between the army of General Kitchener and that of the Khalif at Omdurman. Breath-taking also are the scenes showing natives hauling Kitchener's gunboats and troopships up the Nile. The direction of Alexander Korda's brother, Zoltan, is particularly impressive in these moments, with his handling of the vast crowd of natives the very best.

Hero of the story is John Clements, scion of a famous military family, who holds a commission in the army in spite of his knowledge that at heart he is a coward. However, when his regiment is ordered to the Sudan to revenge the death of Gordon, Clements is unable to control his fear, and resigns his commission. He is given a white feather by each of his three friends and fellow officers and by his fiancée, as a token of his cowardice.

Determined to conquer his own weakness, and earn the right to return the "Four Feathers" to their donors, he goes to Egypt, and disguises himself as a dumb native. When Ralph Richardson, one of the feather-donors, is stricken blind by the sun and left for dead by the Dervishes after they have overwhelmed his company, Clements rescues him, returning him safely to the British lines, and then proceeds to rescue his other two friends who have been captured by the enemy.

The cast all do well, with Richardson the stand-out, and June Duprez showing considerable promise. C. Aubrey Smith is good as June's blustering father, and Donald Gray, another newcomer, registers well.

Running time—109 minutes.

★ ★

"THEY ALL COME OUT"

METRO-GOLDWYN-MAYER

THIS was originally planned as a special four-reeler, to be released under the "Crime Does Not Pay" banner, but when the Metro executives saw the completed version, they decided it was too good to release as a short, and so it went back into production once more, and a few more reels were added, bringing it up to feature release footage. The result is a satisfactory production for the second half of a double-bill, as well as serving to prove that Rita Johnson is rapidly heading for more important things.

Purpose of the film is to show that the Federal authorities are trying to help those who are unfortunate enough to have come to grips with the forces of the law. Prison boards are pictured as composed of human, understanding men, whose only object is to help the prisoners to learn a trade and to make an honest living after leaving prison. The same goes for girls who make a mistake and wind up behind bars. Moral is taught in story form, with Tom Neal and Rita Johnson pictured as two youngsters who get mixed up with a hardened criminal, Bernard Nedell, and are captured by the police. In prison they are assisted by the various authorities, and when they are finally released they go straight, and refuse to return to the old criminal ways.

Through the co-operation of the Federal Bureau of Investigation, and the Federal Board of Prisons, there are pictured for the first time on the screen, accurate inside pictures of Alcatraz Island, Atlanta Penitentiary, the reformatory at Chillicothe, and other Federal prisons. Tom Neal shows impressively in the lead, while Bernard Nedell is excellent as the gang chief. Edward Gargan is good as a comedy gangster.

As this was first intended as a short, it is the first feature assignment for both Jack Chertok, the producer, and Jacques Tourneur, the director. Chertok is in charge of M-G-M short subject production, while Tourneur has been directing the "Crime Does Not Pay" series since Harold Bucquet was moved up to feature work.

Will satisfy the majority of patrons.

Running time—68 minutes.

★ ★ ★

"THE OLD MAID"

WARNER BROTHERS

THIS is a mid-Victorian piece that achieved great success, winning the Pulitzer prize, in its stage version, but which will have to rely for the most part on feminine audiences for its draw on the screen, as it is essentially a woman's film.

Picture opens on the wedding day of Miriam Hopkins to James Stephenson. Two years previous she promised George Brent she would marry him, but he went away and had not been heard from since. A telegram from Brent arrives, saying he is on his way to claim his bride, and Bette Davis, Miriam's cousin, sorry for Brent, and in love with him herself, goes to the station to meet him. She succeeds in mending his broken heart so well, in fact, that he departs to join the Civil War, leaving Bette to bear his child in secret. She opens an orphanage in order to take care of her own child without anyone guessing its identity, but when she has a chance to marry Jerome Cowan, Stephenson's brother, she confesses her motherhood to Miriam, who has the wedding called off. Bette and the child go to live with Miriam and her children, and the girl grows up blissfully unaware that Bette is her mother, while Bette grows into a sour and bitter "old maid". In order to provide the girl with a name, and money of her own, Miriam legally adopts her, but on her wedding day, Bette is determined to tell her the truth. However, she is unable to go through with it, and the girl remains ignorant of her mother's identity.

Miss Davis' work, while not as striking as in "Dark Victory" must be included among her best, but it is Miriam Hopkins, absent from the screen for quite some time, who steals the other star's thunder. Miss Hopkins is brilliant in her characterization, and will probably be in line for more big work at once. Of the others, George Brent has very little to do but does it well, while Donald Crisp as the friend of the family has considerably more footage and is equally good. Cecilia (Cissie) Loftus, veteran stage star, is seen in a small part as the grandmother, a May Robson-ish part. Louise Fazenda is another bright spot as the faithful maid, a straight role for this famous comedienne.

Edmund Goulding's direction is all that could be asked for, and production value is excellent.

Running time—92 minutes.

INSURANCE COVERS RECEIPTS STOLEN FROM CLASSIC THEATRE

Owen Sound, Ont.—Manager Chris Georgas of the Classic Theatre here, arrived at his theatre Sunday morning to find that thieves had pried the door from the sheet-iron safe and made a getaway with cash estimated to be around \$500.

Indications were that the burglars had hidden inside the theatre some time during the Saturday evening performance and remained concealed while the theatre was locked up for the night. All doors were locked tight when the break-in was discovered, but it was possible that the thieves had escaped through the fire-doors at the rear, locking them as they left.

Five years ago an attempt was made to rob this theatre, but the thieves could not gain entry to the safe. The cash stolen represented the receipts of both the Savoy and Classic Theatres. The entire loss was covered by insurance.

PETE EGAN BACK HOME "BROWN AS A BERRY"

Calgary, Alta. — Pete Egan, manager of the Palace Theatre here, is back home. Harry Scott, sports writer for "The Albertan", devoted considerable space to an interview with Pete, "Calgary's foremost sport booster".

Pete looks as brown as a berry after his vacation in the East, where he attended the F.P. Convention at Niagara, took in the Canadian Henley regatta and a lacrosse game at St. Catharines; ball games in Chicago and Minneapolis. He also interviewed "Red" Storey of Toronto Argonauts. He brought greetings from Ray Tubman, of Ottawa; Larry Graburn of Halifax and Len Bishop of Hamilton; all three were F.P. theatre managers here.



By MERRYL LEA

THIS has been a "Royal" year for Captain Frank Badgley — in more ways than one. As director of the photographic and newsreel "pool" for the Royal Tour, he had a terrific responsibility, and since Their Majesties left these shores Captain Badgley has been at work on the cutting of 80,000 feet of film, to the size of a feature film to run but 1½ hours. Aside from this activity, Frank Badgley has become the proud father of a nine-pound boy — which is an epic-making event in itself.

It is expected that the Canadian Government will sell the Royal Tour feature film outright to a nationwide distributing organization, and try to secure some revenue in this way in order to cover some of the costs involved in filming the Royal Visit. The feature film should be ready soon.

Reports from Joe Lightstone of the Orpheum Theatre, Montreal, establishes "Four Feathers" as a new all-time record maker for attendance and money since the first-run policy of that house was established three years ago. At the Uptown, Toronto, this picture, which is an Alexander Korda, released through U.A. has established a new house record, and is in its third week.

The Fort William Daily Times-Journal interviewed Frank Willis, new manager of the Orpheum Theatre, upon his arrival to take up his new post. Frank is reported as making a statement that Famous Players Canadian plan to start construction on its new 1200 seat theatre in Fort William next spring, and to have the building completed by next September.

Frank, who is one of the pioneer theatre men in Canada, was born in Seaford, Ontario, but as a young man moved out "West". For twelve years he owned two theatres in Portage La Prairie, Man., selling out these houses to the Famous Players Corporation in 1921. After the sale of his theatres, he joined the Gaiety Theatre Circuit in Winnipeg, where he remained for four years until his appointment as manager of the Metropolitan Theatre, Winnipeg. There's no doubt but that Frank will be popular.

When Ben Borlack and B. Schachar of Toronto, took over the College Theatre at Brantford they immediately completed arrangements with the I.A.T.S.E. Union, Local 582, to end the controversy over the rival unions. The Brantford Expositor featured a story on this stating, "When I.A.T.S.E. employees went to work at the College, skilled union men were sent to check over the machines and put them in first class condition." Now that there's peace — we hope there will be prosperity!

Lou Merrill and Mrs. Merrill (Celeste Rush, radio writer), were recent guests in Winnipeg. Mr. Merrill, a native of Winnipeg, went to Hollywood 16 years ago. In 1929 he got his first break, being a member of the first Hollywood Hotel program. He is heard with Edward G. Robinson on the radio Big Town program. He was the commentator in Cecil B. DeMille's "Cavalcade of America," now being shown at the New York World's Fair.

Just before leaving Hollywood Lou Merrill took part in "Fury of the Tropics", in which Richard Arlen and Andy Devine appear. From Winnipeg Lou and Mrs. Merrill went on to visit Banff, Lake Louise.

G. Gotts, is the manager of the new Vogue Theatre at Leamington, which opened recently. C. J. Caspard, owner; Les Gregory of Hamilton, Lessee, and Jay I. English, architect, personally greeted a host of townspeople who attended the theatre on the opening night. The house seats 730.

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RKO Radio's "In Name Only", Plays Third Week, Radio City, N.Y.

Film Actors Win AFL Decision No IATSE Rule Over Performers

Atlantic City, N.J.—The Associated Actors & Artists of America were victorious in what was one of the most spectacular of union battles, when William A. Green, President of the American Federation of Labor, announced here the Executive Council's decision in the matter of the dispute between the Four A's and the AFA,—

1. The I.A.T.S.E. must withdraw the charter which it granted to the American Federation of Actors.

2. Recognition by the AFL of the Four A's right to expel the AFA.

3. Reaffirmation of the Four A's jurisdiction over all performers in show business.

This decision covered the main points for which the Four A's were fighting. However, a lengthy "recommendation" supplemented the decision. The American Federation of Labor mentioned the undesirable phases of the performer union set-up, affirming that there were too many branches, causing duplication of membership dues. It further called upon the Four A's to reinstate the AFA and called for an election of officers within 90 days. Meanwhile, AFL decreed that a committee of 10 should rule the AFA and American Guild of Variety Artists until the election. Five members of this Committee to be appointed by the Four A's, two by AFA and three by AFL.

I.A.T.S.E. Claim Started Battle

The Four A's battle with AFA and I.A.T.S.E. has been raging for the past few months, but goes back to the time when I.A.T.S.E. passed a resolution at an Annual Convention asserting its claim to jurisdiction over film actors. The Four A's passed a resolution condemning the I.A.T.S.E. resolution, but Ralph Whitehead for AFA, refused to approve it. This started the ball rolling until finally when Sophie Tucker as AFA President called a meeting to obtain a vote of confidence for Whitehead, after Four A's had started a probe of AFA activities — the meeting broke up in a near-riot.

Four A's Charter American Guild

The Four A's then brought charges against AFA on the basis of mismanagement of benefit monies, etc., etc. Sophie Tucker and Ralph Whitehead for AFA, refused to have anything to do with the trial, with the result that a special International Four A's Board withdrew the AFA charter and issued one to a new organization, the American Guild of Variety Artists, with Eddie Cantor as President.

AFL Decision Ends I.A.T.S.E. Threat

This AFL Executive Council decision settles the battle which threatened to paralyze all branches of the entertainment business. The verdict proves particularly strong as far as the I.A.T.S.E. (International Alliance of Theatrical Employees) is concerned, since it definitely "squashes" the I.A.T.S.E. threat to "take over" the actors' union.

HAROLD PARKER ATTENDS DOMINION RIFLE MEET

Saint John, N.B.—Harold Parker of the Capitol Theatre, Yarmouth, Nova Scotia, who has gained much distinction as an ace "shot", passed through Saint John recently on his way to the Meet of the Dominion Rifle Association at Ottawa.

Speaking of another favorite sport, Harold told The Digest that he has mounted a sample tuna which he is offering to the first Film man who pulls in one of these famous monsters of the water, from the sea about Yarmouth.

BOWES RETURNS TO REGINA

Regina, Sask.—Otus Bowes, manager of the Grand theatre, Regina, returned recently from two weeks at the New York World's Fair. As a souvenir of the trip he brought back a desk pen set, gift from RKO Exhibitor's Lounge, Radio City.

INDICATIONS OF "INSIDE JOB" AT ROXY THEATRE, CHESLEY

Chesley, Ont.—Police are investigating the theft of \$60.00 from the Roxy Theatre. The money, representing the receipts from Thursday evening's performance, was left in an unlocked cash drawer in the ticket office and was missing in the morning. No evidence of any break-in could be found, and whoever the culprit was, he was familiar with what went on at the theatre.

There is little likelihood that any connection will be found between the robbery here, and the robbery of the Classic Theatre, Owen Sound. Although in the same district, the two do not appear to be the work of the same burglars.

Stop! Look! Listen!

The trade practice code (latest), is now being studied by the Department of Justice, and it will not be publicly released until the Department has returned it, with possibly some suggestions. William F. Rodgers, Chairman of the distributors' committee, stated that they would take any suggestions which the Department might make, if such changes were reasonable from the Sales Executive's viewpoint. . . . Dominion Sound Equipments, Montreal, has signed an agreement with the Altec Company, providing for the interchange of technical information on sound reproducing and theatre equipment services. F. E. Peters, General Manager, acting for Dominion Sound. . . . The M-G-M "Judge Hardy Family" will appear before Their Royal Majesties, King George and Queen Elizabeth, at a Command Performance for the annual Cinematograph Trade Benevolent Fund, to take place at the State Theatre, Kilburn, England. Mickey Rooney, Lewis Stone, Fay Holden and Cecilia Parker, also Judy Garland, will sail to England for this occasion. . . . N. L. Nathanson bought a couple of young racers during his recent stay in Saratoga. . . . The motion picture executives have been subpoenaed by N.L.R.B. to answer charges that producers had violated the Wagner Act in the Screen Writers' Guild case. Those named included Jack L. Warner, Darryl F. Zanuck, Sol Wurtzel, David O. Selznick, Samuel Briskin, Walter McEwen, Bernard Hyman, E. J. Mannix, William Koenig and B. B. Kahane. . . . Leon Leonidoff, stage producer at Radio City Music Hall was received by Pope Pius when he was in Rome. Canadians remember Leonidoff for his stage work in Toronto. . . . Eight American films have been chosen for exhibition at the International Film Festival at Cannes, France, September 1st. "Only Angels Have Wings" (Columbia); "The Wizard of Oz" (M-G-M); "Union Pacific" (Paramount); "Stanley and Livingstone" (20th Century-Fox); "Bachelor Mother" (RKO Radio); "Each Dawn I Die" (Warners); "They Shall Have Music" (Goldwyn-U.A.); "Three Smart Girls Grow Up" (Universal). Four others will be chosen on the advice of the American Embassy. . . . A group of 60 Ontario teachers are taking a summer course at the Royal Ontario Museum, Toronto, in the use of films in the schools. G. J. Cons, lecturer in geography at the University of London and editor of educational films for the Gaumont-British Film Corporation, is the course director. Mr. Cons mentioned the value of films of "background", which tell a story of great human endeavor such as "The Life of Louis Pasteur", "Man of Aran" and "Captains Courageous". . . . Walter Hayner, M-G-M manager at Toronto, is getting along nicely after a heart attack from which he suffered recently. . . . RKO's "In Name Only" is held over for the THIRD WEEK at Radio City Music Hall, N.Y. . . . D. R. Wilson of Shawinigan Falls, Quebec, a visitor in New York City. . . . John Grierson, of British Film Council, will visit Hollywood before going on to Australia and New Zealand. . . . Columbia Pictures has filed its answer with denial of all important allegations, in the Government anti-trust suit.

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Shooting The Stars

Walter Wanger has purchased screen rights to the best-selling novel by J. T. Caldwell, "Dynasty of Death", based on the exploits of munition barons . . . Humphrey Bogart and Jane Bryan have been added to the cast of "Invisible Stripes" which Warners will produce, starring James Cagney and George Raft. "Invisible Stripes" is based on a story by Warden Lewis Lawes of Sing Sing . . . Barbara Read, last seen with Lee Tracy in RKO Radio's "The Spellbinder" has been assigned to play the part of Richard Dix's daughter in "Reno" for the same company . . . At M-G-M Studios, "Remember" starring Robert Taylor and Greer (Goodbye Mr. Chips) Garson, has gone into production. Billie Burke, Laura Hope Crews and George Barbier, have been added to the cast . . . Sybil Jason, Gale Sondergaard, Spring Byington and Eddie Collins, have been added to the cast of Shirley Temple's new picture, Maeterlinck's "The Blue Bird" at 20th Century-Fox Studios . . . Sam Goldwyn's third production for United Artists release during the current season will be "Raffles", starring David Niven and Olivia De Havilland. . . . Sam Wood will direct . . . Tim Holt and Terry Kilburn have been signed by Gene Towne for important roles in "Swiss Family Robinson", which The Play's The Thing Productions will make for RKO Radio release . . . Mary Healy, who made her screen debut when she sang three songs in "Second Fiddle", will play opposite Randolph Scott in "20,000 Men a Year" . . . Warner Bros. announced they will make "Forgotten Eagle" as one of the major productions for the coming season.

New Princess Theatre Opens At Sault Ste. Marie

Sault Ste. Marie, Ont. — Charles De Paul's New Princess Theatre opened its doors Friday night. Built at a cost of approximately \$150,000, the theatre's seating capacity is 1,000.

The theatre is air-conditioned and features the very newest in theatre equipment. The marquee is lighted with flashing bulbs and colored neon. The lower front of the theatre is vitrolite. Black and red vitrolite and mirrors decorate the box office, which is located so that many patrons may buy tickets inside during cold weather. The lobby is lighted with gold fluorescent neon tubing. The floor is finished in black and tan, and the walls are tan. The foyer is equipped with full length mirrors for the benefit of the ladies, and has an illuminated drinking fountain. Neon lights with orange tubing provide subdued illumination. From the foyer, doors lead to men's smoking rooms and ladies' rest rooms.

brown to harmonize with the coral colored seats. Flame proof blue and red velour covers the material used on the wall surface for acoustical correction. The ceiling is blue and yellow with concealed colored neon lighting. Provision has been made for stage presentations. The theatre has Bodiform chairs, and RCA sound equipment. Architects were Kaplan and Sprachman.

"Bill" Chilton, Manager

William (Bill) Chilton, who managed the old Princess Theatre, which had a seating capacity of 470, continues as manager of the new house. He has been in the Sault eight years, and previously had theatre experience in Toronto.

Stadium Type Auditorium

Graduated lighting is provided to reduce the blinding effect as patrons pass from marquee bright lights to approach the auditorium, which is stadium type. The lower portion of the walls is finished in three tones of

GUESTS OF RKO, N.Y.

Among the recent guests at the RKO Radio Exhibitor Lounge, New York, were Mr. and Mrs. Eugene Venne, the former is Manager of the Radio Theatre, Longueuil, Quebec.

Trans - Canada Showings

TORONTO

IMPERIAL

"Each Dawn I Die" (Warners), starring James Cagney and George Raft.

LOEW'S

2nd week. "Goodbye Mr. Chips" (M-G-M), starring Robert Donat and Greer Garson.

UPTOWN

2nd week. "Four Feathers" (Korda-U.A.), starring Ralph Richardson, C. Aubrey Smith, John Clements.

AVENUE

"Garden of The Moon" (Warners), starring Pat O'Brien and Jimmie Fidler, also "Torchy Blane in Chinatown" (Warners), with Glenda Farrell and Barton MacLean.

MONTREAL

LOEW'S

4th week. "Goodbye Mr. Chips" (M-G-M), starring Robert Donat and Greer Garson.

ORPHEUM

"Four Feathers" (Korda-U.A.), starring Ralph Richardson, C. Aubrey Smith, John Clements.

PALACE

"Bachelor Mother" (RKO Radio), starring Ginger Rogers and David Niven.

CAPITOL

"Miracles For Sale" (M-G-M), with Robert Young and Florence Rice, also "For Love or Money" (Universal), with June Lang and Robert Kent.

PRINCESS

"Frontier Marshal" (20th Century-Fox), with Randolph Scott, Nancy Kelly, Cesar Romero and Binnie Barnes, also "News Is Made At Night" (20th Century-Fox), with Preston Foster and Lynn Bari.

SAINT JOHN

CAPITOL

"Susannah of the Mounties" (20th Century-Fox), with Shirley Temple, Randolph Scott and Margaret Lockwood.

EMPIRE

"Trade Winds" (Wanger-U.A.), with Fredric March and Joan Bennett, also "Love, Honor and Behave" (Warners), with Wayne Morris and Priscilla Lane.

STRAND

"Man of Conquest" (Republic), with Richard Dix and Gail Patrick, also "Personal Secretary" (Universal), with William Gargan, Joy Hodges and Andy Devine.

MAYFAIR

"The Gracie Allen Murder Case" (Paramount), with Gracie Allen and Warren William, and "Undercover Doctor" (Paramount), with L. Nolan.

WINNIPEG

CAPITOL

"Bachelor Mother" (RKO Radio), starring Ginger Rogers and David Niven, also "The Saint in London" (RKO Radio), with George Sanders.

GARRICK

"Four Feathers" (Korda-U.A.), with Ralph Richardson, C. Aubrey Smith, June Duprez.

GAIETY

"Dark Victory" with Bette Davis, also "Never Say Die" (Paramount), with Martha Raye and Bob Hope.

CALGARY

CAPITOL

"Andy Hardy Gets Spring Fever" (M-G-M), with Lewis Stone, Mickey Rooney, Cecilia Parker and Fay Holden.

ISIS

"Bulldog Drummond's Secret Police" (Paramount), with John Barrymore, John Howard.

PALACE

"Lucky Night" (M-G-M), starring Myrna Loy and Robert Taylor, also "My Son Is a Criminal" (Columbia), with Alan Baxter.

VANCOUVER

BEACON

"You Can't Get Away With Murder" (Warners), with Humphrey Bogart and "Bulldog Drummond's Bride" (Paramount), with John Howard and Heather Angel.

CAPITOL

2nd week. "Goodbye Mr. Chips" (M-G-M), with Robert Donat and Greer Garson.

ORPHEUM

"Each Dawn I Die" (Warners), with James Cagney and George Raft.

STRAND

"Frontier Marshal" (20th Century-Fox), with Randolph Scott and Nancy Kelly, also "Mr. Moto Takes A Vacation" (20th Century-Fox), with Peter Lorre.

DOMINION

"Juarez" (Warners), with Paul Muni and Bette Davis, also "Only Angels Have Wings" (Columbia), with Cary Grant and Jean Arthur.

PLAZA

"Four Feathers" (Korda-U.A.), starring Ralph Richardson, C. Aubrey Smith and John Clements.